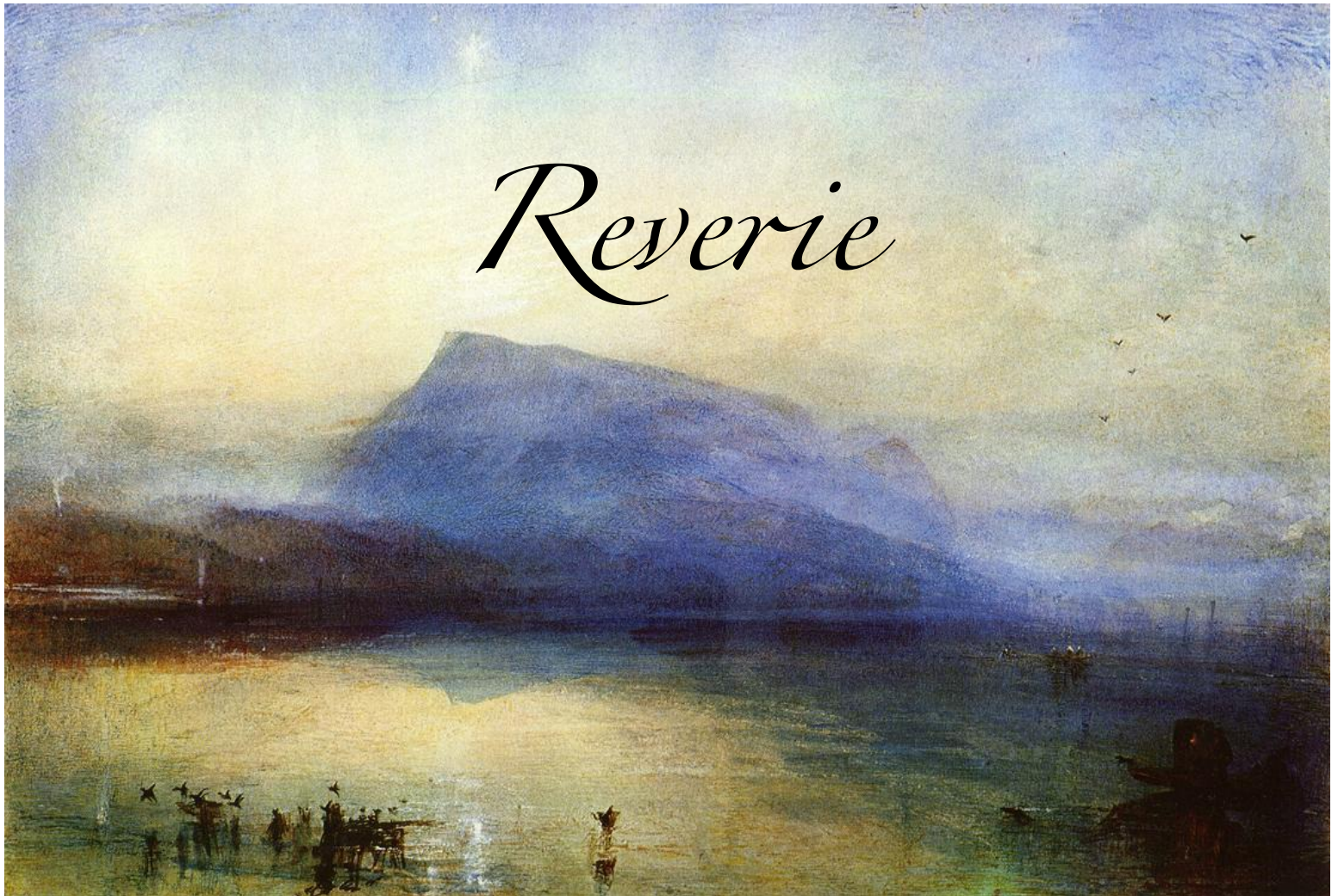


STEVEN LAMPHEAR



FOR FLUTE, CLARINET IN B \flat , MARIMBA,
VIOLIN AND CELLO

IN FULL SCORE

About *Reverie*:

I composed this piece while studying with Peter Westergaard during his eight-week stay at the University of Alabama. My intention was not just to use a number of compositional methods inspired by techniques inspired by Professor Westergaard's music, but to use this construction to make a piece of music which sounds like (and, in many ways, is) largely consonant, tonal music.

The pitch content is drawn from the diatonic hexachord [0, 2, 4, 5, 7, 9], beginning with the pitch-classes C, D, E, F, G, and A. Each section (delineated by the entrance or exit of an instrument) replaces one of these pitch-classes with a pitch-class a semitone away (moving C, D, and E downward and moving F, G, and A upward). By the middle of the piece, the hexachord has morphed into a whole-tone collection [0, 2, 4, 6, 8, 10]. By the end of the piece, once each pitch has been moved by one semitone, the hexachord is another diatonic hexachord; more specifically, it is that diatonic hexachord which is the complement of the one presented at the beginning of the piece.

The form begins with each discrete trichord within the first hexachord represented in some way by the cello and marimba over the first twenty-four measures. For each of the three subsequent sections, three measures are removed from both the beginning and end of this twenty-four-measure structure and an instrument is added. Once the piece arrives at the whole-tone collection, the original twenty-four-measure structure presented by two instruments now consists of six measures with all five instruments playing. Following this mid-point, the subtracted measures are added back, and the instruments drop out one-by-one in the order in which they appeared. The exception to this process is the marimba, which carries the harmony throughout the piece.

- Steven Lamphear, March 2010

Approximate duration: 7 minutes, 30 seconds

Reverie

STEVEN LAMPHEAR

A ♩ = 60

Flute

Clarinet in B \flat

Marimba
Freely; soft yarn mallets
p

Violin

Cello
p

5

Mar.
mp

Vc.
sul G
sul A
sul D
mp

11

Mar.
mf
f
sub. *p*

Vc.
mf
ff
sub. *p*

16

Mar.

Vc.

22

Cl.

Mar.

Vc.

B

28

Cl.

Mar.

Vc.

33

Cl. *f* *sub. p*

Mar. *f* *sub. p*

Vc. *ff* *sub. p*

39

Fl. *p*

Cl. *p*

Mar.

Vc. *p*

C

44

Fl. *mp* *mf* *tr*

Cl. *mp* *mf* *tr*

Mar. *mp* *mf*

Vc. *mp* *mf* *tr*

sul A sul D

49

Fl. *ff* *sub. p*

Cl. *ff* *sub. p*

Mar. *f* *sub. p*

Vc. *ff* *sub. p*

55 **D**

Fl. *mf* *tr* *ff*

Cl. *mf* *tr* *ff*

Mar. *mf* *f*

Vln. *p* *mf* *ff*

Vc. *mf* *ff*

E

59

Fl. *sub. p* *mp*

Cl. *sub. p* *mp*

Mar. *sub. p* *mp*

Vln. *sub. p* *mp*

Vc. *sub. p*

Detailed description: This system contains measures 59 through 63. The Flute and Clarinet parts feature triplet eighth notes in measures 59 and 60, followed by a half note in measure 61, and a triplet eighth note in measure 62. The Violin and Viola parts mirror the Flute and Clarinet parts. The Maracas part consists of a steady eighth-note accompaniment. Dynamics range from *sub. p* to *mp*. A box labeled 'E' is positioned above measure 61.

64

Fl. *mf* *tr* *ff*

Cl. *mf* *tr* *ff*

Mar. *mf* *f*

Vln. *mf* *ff*

Detailed description: This system contains measures 64 through 68. Measures 64 and 65 feature triplets of eighth notes in the Flute, Clarinet, Violin, and Viola parts. Measures 66 and 67 are marked with *mf* and include trills in the Flute and Clarinet parts. Measure 68 is marked with *ff* and features a more active melodic line in the Flute and Clarinet parts. The Maracas part continues with a steady eighth-note accompaniment, increasing in dynamics from *mf* to *f*. Dynamics range from *mf* to *ff*.

68

Fl. *sub. p*

Cl. *sub. p*

Mar. *sub. p*

Vln. *sub. p*

73 **F**

Fl.

Mar.

Vln.

78

Fl. *mp* *mf* *ff* *tr*

Mar. *mp* *mf* *f*

Vln. *mp* *mf* *ff*

83

Fl. *sub. p*

Mar. *sub. p*

Vln. *sub. p*

90

Fl. **G**

Mar.

Vln. *sub. p*

94

Mar.

Vln. *sub. p*

99

Mar. *mp* *mf*

Vln. *mp* *mf*

103

Mar. *f* *sub. p*

Vln. *ff* *sub. p*

106

Mar.

Vln.

111

Mar. *n*

Vln. *6* *n*

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